

琉球大学学術リポジトリ

20世紀のアメリカ人によるピアノ曲：その作曲技法と難易度

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**AMERICAN PIANO LITERATURE IN TWENTIETH CENTURY :
REFERENCES AND GRADING LIST**

by
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American music from the end of the Civil War to the end of World War I was strongly dominated by European traditions, particularly Austria and Germany. In the 1920s, many composers in the United States were trying very hard to establish their own musical style. It has been a battle for the American composers to come out from under the shadow of a powerful long-established tradition to create an individual national school ; therefore, a fairly large nationalist group appeared to write American music which employed tribal chant of the Indians, the Negro spirituals, the tradition of Anglo-American folk music, and the songs of the cowboys. But, we can still find strong influence from Europe, such as Impressionistic, atonality, and twelve-tone techniques.

The largest group of United States composers are basically Classicists or Neo-Classicists. They employ twentieth century techniques, using Baroque or Classic forms such as, sonata, suite, prelude and fugue, and toccata.

This paper presents a classification of American piano literature according to the difficulty : elementary, intermediate, and advanced, and gives the composition techniques of twentieth century which are explained below.

Church Modes : The old modes might have been completely forgotten. About 1890 Debussy, followed by many twentieth century composers, began using them.

Pentatonic : One of the oldest scales. Any series of five tones may be given this name, but the most common arrangement is that represented by the black notes on the keyboard.

Wholetone Scale : The most well-known hexatonic or six-note is the wholetone. It is associated with Debussy and Impressionism.

Atonality : The absence of tonality is achieved by avoiding any functional relationship among the twelve tones, all of which are used freely and independently of each other.

Synthetic Scale : Any original, unconventional scale created by the composer. Three of the more prominent ones are Hungarian minor, Spanish, and Bagpipe.

Extended Range and Wide Leaps : The salient characteristics of contemporary melody are extended range, limited range, exploitation of extremely high and low registers, angular and disjointed lines caused by numerous wide and dissonant leaps, and successive skips in the same direction.

Asymmetric Meter : New and unpredictable rhythmic patterns led composers to arrange beats into uneven (asymmetric) groups. The result was two-fold : asymmetric meters ($5/4$, $5/8$, $7/4$, $7/8$, $11/8$, $13/8$, etc.) and asymmetric divisions of beats in conventional meters where the eighth note, or sub-pulse, remains constant ($4/4$ becomes $8/8$ as $3 + 3 + 2/8$, or $3 + 2 + 3/8$, etc.; $9/8$ is divided unequally as $4 + 2 + 3$, etc.).

Shifted Accents : Irregular, unpredictable accents, usually occurring in changing meter contexts.

Changing Meter : One means devised by composers of this century, by which they could break away from the clutches of predictable metric pulse and achieve rhythmic variety, was to substitute changing meters for the traditional single meter throughout a work or section of a piece. Instead of tailoring musical ideas to fit, like poetry, into successive measures of equal length, changing meters are denoted by meter signatures inserted where needed, or by no signature, but by an indication.

Alternating Meters : Continuous alternation of two time signatures within a work.

Prose Rhythms : Free-flowing speech rhythms with little or no metric pulse.

Polymeters : The simultaneous use of more than one rhythmic pattern. One of the most daring steps toward the emancipation of rhythm in the twentieth century.

Ostinato : The term *ostinato* means “obstinate” and refers to a recurring, short rhythmic pattern in the bass. The *ostinato* is simply an accompaniment figure without the restriction of being associated with a variation form. It may be melodic or harmonic but not without strong rhythmic implications.

Pedal Point : Pedal point (organ point), a sustained bass tone over

which harmonies change, was a common device in eighteenth century organ music in which its appearance on the dominant or tonic signaled the approaching conclusion of the piece.

Pulsating Rhythm : Repeated - note ostinatos with relentless regularity is the common means used by twentieth century composers. When the repeated pattern is dissonant, its brutal force is increased.

Tertian ; Triads, Seventh and Ninth Chords : Though functional harmony has been almost completely abandoned by twentieth century composers, tertian chords have not. Drawing from an enlarged field of twelve tones, composers lavishly and freely employ triads, seventh, and ninth chords in successive or parallel diatonic and chromatic relationships. They are not chosen haphazardly, though it is true they do not always "match" whatever else is going on. Rather, they are selected discriminately for their colorful effects.

Major-Minor Chords : Equal treatment of all twelve tones led to the demise of the uniquely distinct major and minor modes. The major-minor chords contains both a major and minor third. With the minor third on top, an octave or more usually separates the two tones which sometimes sound successively rather than simultaneously.

Tone Clusters : One of the non-tertian structures is formed by combining seconds together into secundal chords, known as tone clusters, and adding notes to already existing tertian chords. The added second and sixth are the most common.

Melodic Doubling : It stems from ancient tenth century organum, which was the practice of harmonizing a melody in fourths or fifths. Melodic doubling is utilized by twentieth century composers as both a vocal and instrumental technic, the fourths and fifths of organum not only produce an archaic effect, but also represent a break from the recent past when parallel fifths were “not allowed,” and fourths were considered unstable and, therefore, needed resolution to thirds.

Polychords : Polychords are formed when two or more chords are stacked, each one intact as a unit and spatially separated from the other. They sound simultaneously or in close association, producing a kaleidoscopic color effect and an enriched texture.

Serial Chords : Serial chords are derived from the sectioning of a twelve-tone row into various size groups of tones. Derivations of the row ; inversion, retrograde, transposition, retrograde inversion, may be sectioned for building chords.

Harmonic Series of Overtones : Peculiar to piano music is the recent device of depressing some keys silently while playing others. A word of explanation usually accompanies the “silent” diamond or triangular-shaped notes which indicate this device.

Percussive Use of Harmony : In the roster of orchestral instruments the piano assumes its place in the percussion section due to the way the tone is produced ; hammers strike the strings. Common means for creating this way, sometimes brutal effect, are tone clusters, use of the low register, and large splashes of skyscraper-like chords.

Bitonality : Reaction against chromaticism resulted in a type of organization whereby two keys sound simultaneously in separate layers ; in the case of piano music, one in each hand.

Pandiatonicism : Pandiatonicism came about as a reaction against chromaticism. It is often referred to as “white-note” writing because all or most of the tones are derived from one scale, frequently major.

Shifted Tonality : Shifted tonality simply means a sudden modulation to a distant key, as D to E, and represents a repudiation of the lengthy modulatory passages in nineteenth century music.

Expanded Tonality : Expanded tonality is based upon the dodecuple scale but which has a key center and ends on a tonic.

Dissonant Counterpoint : Modern polyphony has been stripped of such controls as consonant intervals permissible only in string beats and allows for any intervals to be prominent. This texture is called dissonant counterpoint and is idiomatic in contrapuntal forms.

Unison Writing : Unison writing is the doubling of a melody at the octaves. It differs from conventional doubling in that the two lines are two or more octaves apart, in different registers, producing a thin, archaic effect akin to ancient monophony.

Widely Spaced Sonorities and Extreme Registers : Music of the tonal period can usually be reduced to four parts ; soprano, alto, tenor,

and bass. The various tones at any given time are distributed across the span of those ranges which would be roughly the distance of four to five octaves. Contemporary composers have extended this distance, using the entire gamut of the keyboard in piano music. Both hands may be very high or very low. When they are widely separated, the middle register may be filled in or left silent.

Pointillism : Pointillism is a fragmentary style in which continuous solid lines and textures are avoided.

Jazz : In duple meter, the off-beat accent character. Use of polyrhythms, blues note.

New Notation : In twentieth century, composers start using new notation style, according to their new sound of music.

Aleatoric or Chance Music : Aleatoric or chance music is being written for all mediums including piano. This kind of writing allows the performer freedom to improvise or choose an arrangement of suggested patterns at given points in the piece. A time limit may or may not be imposed by the composer.

Innovative Piano Effects : Henry Cowell and Charles Ives were the pioneers of innovative piano effects. Clusters are now common place to us in the late twentieth century whether played with the hand, arm or a board. Plucking strings inside the piano gives a harp effect and is used imaginatively by some composers.

Prepared Piano : John Cage was one of the artists who moved the

furthest away from tradition. Cage's love of unconventional sounds has made him reconsider the various traditional instruments and how they can be changed to produce a new result. One of these investigations resulted in the prepared piano, which consists of objects such as nails, bolts, pins, and other materials placed between the strings of a piano, creating a diversity of different timbres. Cage was influenced by some of Cowell's discoveries, but in most respects, Cage's is an original concept.

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GRADING LIST OF AMERICAN MUSIC

《ELEMENTARY LEVEL:》

Music and Composer	Character of Music
<p>Suite for the Young, #5 (“Lullaby”) by Dello Joio, Norman</p>	<p>Phrygian mode Mixolydian mode Shifted Tonality</p>
<p>The Irishman Dances by Cowell, Henry</p>	<p>Phrygian mode</p>
<p>Suite for the Young, #1 (“Mountain Melody”) by Dello Joio, Norman</p>	<p>Pentatonic</p>
<p>24 Piano Inventions, #18 (“Walking”) by Finney, Ross Lee</p>	<p>Changing Meters</p>
<p>Suite for the Young, #8 (“A Sad Tale”) by Dello Joio, Norman</p>	<p>Ostinato Cluster: added note</p>
<p>Suite for the Young, #2 (“Invention”) by Dello Joio, Norman</p>	<p>Polychord Contrapuntal; Mirror Writing</p>

<p>32 Piano Games, II ("Five Fingers") III ("Thirds") VI ("Broken Thirds and 3 white-Note Clusters") X III ("Mirror Music") by Finney, Ross Lee</p>	<p>Contrapuntal</p>
<p>32 Piano Games, VIII ("Everything Everywhere") XVI ("Up and Down") by Finney, Ross Lee</p>	<p>Widely Spaced Sonorities</p>
<p>Suite for the Young, #6 ("Echoes") by Dello Joio, Norman</p>	<p>Fragmentation; Pointillism</p>
<p>Suite for the Young, #9 ("Small Fry") by Dello Joio, Norman</p>	<p>Jazz: Blues</p>
<p>Sunday Afternoon Music by Copland, Aaron</p>	
<p>The Irishman Dances by Copoand, Aaron</p>	

<p>Serenade, Op. 2, No. 2 by Krenek, Ernst</p>	
<p>Four Pieces for Children by Sessions, Roger</p>	
<p>A Tune by Stevens, Halsey</p>	
<p>Musette by Stevens, Halsey</p>	<p>Alternating Meters: 5/8 & 4/8</p>
<p>Improvisation by Stevens, Halsey</p>	
<p>Scherzo by Stevens, Halsey</p>	
<p>Nepdolszvit by Stevens, Halsey</p>	<p>Folk tune</p>

《INTERMEDIATE LEVEL》

<p>Enfantines, #7 ("Pastorale") #10 ("Dream") by Bloch, Ernest</p>	<p>Dorian mode</p>
<p>Enfantines, #8 ("Raining Day") by Bloch, Ernest</p>	<p>Phrygian mode</p>
<p>American Music by Distinguished Composers, Book 2, "Sway Dance" by Cowell, Henry</p>	<p>Mixolydian mode Aeolian mode</p>
<p>Enfantines, #1 ("Lullaby") #2 ("The Joyous Party") by Bloch, Ernest</p>	<p>Aeolian mode</p>
<p>Master of Our Day, "The Irishman Dances" by Cowell Henry</p>	<p>Aeolian mode</p>
<p>12 Short Piano Pieces Op. 83, #3 ("Walking on a Stormy Day") by Krenek, Ernst</p>	<p>Atonality 12-tone</p>

<p>American Composers of Today, "Lullaby" by Hovhanness, Alan</p>	<p>Pentatonic</p>
<p>Lyric Pieces for the Yong, #2 ("Prayer of the Matador") by Dello Joio, Norman</p>	<p>Synthetic Scales: Spanish</p>
<p>Mystic Flute, Op. 22 by Dello Joio, Norman</p>	<p>Synthetic Scales: Spanish</p>
<p>32 Piano Games, XXX II ("Winter") by Finney, Ross Lee</p>	<p>Extended Range</p>
<p>12 Short Piano Pieces, Op. 83, #10 ("On the High Mountains") by Krenek, Ernst</p>	<p>Extended Range: High & Low</p>
<p>Seventeen Piano Pieces, "Another Waltz" by Stevens, Halsey</p>	<p>Extended Range</p>
<p>American Composers of Today, "Duet" by Babbitt, Milton</p>	<p>12-tone Angular lines of melody</p>

<p>Enfantines, #9 ("Teasing") by Bloch, Ernest</p>	<p>Wide and Dissonant Leaps Cluster</p>
<p>12 Short Piano Pieces, Op. 83 #1 ("Dancing Toys") by Krenek, Ernst</p>	<p>Angular lines of melody</p>
<p>Little Suite, "Children at Play" by Roy, Harris</p>	<p>Asymmetric Meters: 7/8</p>
<p>Masters of Our Day "Mystic Flute, Op. 22" by Hovhanness, Alan</p>	<p>Asymmetric Meters: 7/8 3+2+2/8</p>
<p>Masters of Our Day, "The Young Pioneers" by Copland, Aaron</p>	<p>Asymmetric Meters: 7/8</p>
<p>Seventeen Piano Pieces, "From a Roman Sketchbook" by Stevens, Halsey</p>	<p>Asymmetric Meters: 5/8</p>
<p>Enfantines, #5 ("Joyous March") by Bloch, Ernest</p>	<p>Alternating Meters: 4/4 & 3/4</p>

<p>32 Piano Games, XX ("Argument") by Finney, Ross Lee</p> <p>Lyric Pieces for the Young, #2 ("Prayer of the Matador") by Dello Joio, Norman</p>	<p>Pulsating Rhythm</p> <p>Tertian</p>
<p>24 Piano Inventions, #23 ("Playing Ball") by Finney, Ross Lee</p>	<p>Tertian</p>
<p>American Music by Distinguished Composers, "Sway Dance" by Cowell, Henry</p>	<p>Cluster</p>
<p>24 Piano Inventions, #10 ("Playing Tag") by Finney, Ross Lee</p>	<p>Cluster</p>
<p>32 Piano Games, XI ("3 White-Note Clusters, High and Low") XXVII ("Mirror Waltz") XIX ("Berceuse") by Finney, Ross Lee</p>	<p>Widely Spaced Sonority</p> <p>Cluster</p>
<p>Contemporary Piano Literature, Book 5-6 "Swinging" by Finney, Ross Lee</p>	<p>Polychord</p> <p>12-tone</p>

<p>32 Piano Games, X X V III ("Mountains") X X I X ("Windows") X X X ("Mobile") X X X II ("Winter") by Finney, Ross Lee</p>	<p>Pross Rhythm Widely Spaced Sonority</p>
<p>Little Suite, "Bells" by Roy, Harris</p>	<p>Pross Rhythm</p>
<p>Preludes for Piano, II by Gershwin, George</p>	<p>Polymeters</p>
<p>Comtemporary Piano Literature, Book 5-6, "Night" "Song" by Finney, Ross Lee</p>	<p>Ostinato</p>
<p>Lyric Pieces for the Young, #1 ("Boat Song") #4 ("Night Song") by Dello Joio, Norman</p>	<p>Ostinato</p>
<p>24 Piano Inventions, #21 ("Twilight") #22 ("A Sad Song") by Finney, Ross Lee</p>	<p>Ostinato</p>

<p>American Composers of Today, "Lullaby" by Hovhaness, Alan</p>	<p>Pedal Point</p>
<p>Lyric Pieces for the Young, #6 ("Russian Dancer") by Dello Joio, Norman</p>	<p>Pulsating Rhythm Polychord</p>
<p>24 Piano Inventions, #17 ("Down") by Finney, Ross Lee</p>	<p>Polychord Serial Chords: 12-tone</p>
<p>American Composers of Today, "Night Song" by Dello Joio, Norman</p>	<p>Polychord Atonality Widely Spaced sonority</p>
<p>24 Piano Inventions, #18 ("Walking") by Finney, Ross Lee</p>	<p>Serial Chords: 12-tone</p>
<p>12 Short Piano Pieces, Op. 83, #4 ("The Moon Rises") by Krenek, Ernst</p>	<p>12-tone</p>
<p>12 Short Piano Pieces, Op. 83, #10 ("On the High Mountain") by Krenek, Ernst</p>	<p>Overtones Widely Spaced sonority</p>

<p>Lyric Pieces for the Young, #3 ("Street Cries") by Dello Joio, Norman</p>	<p>Pandiatonicism</p>
<p>24 Piano Inventions, #4 ("Barcarolle") by Finney, Ross Lee</p>	<p>Pandiatonicism Contrapuntal</p>
<p>Contemporary Piano Literature, Book 4, "Reflections" by Finney, Ross Lee</p>	<p>Contrapuntal: mirror</p>
<p>24 Piano Inventions, #8 ("Almost Opposite") #13 ("March") by Finney, Ross Lee</p>	<p>Contrapuntal: mirror</p>
<p>24 Piano Inventions, #19 ("Holiday") #20 ("Double Mirrors") by Finney, Ross Lee</p>	<p>Contrapuntal: mirror</p>
<p>32 Piano Games, XXVII ("Mirror Waltz") by Finney, Ross Lee</p>	<p>Contrapuntal: mirror</p>

<p>24 Piano Inventions, #12 ("Doubt") by Finney, Ross Lee</p>	<p>Pointillism</p>
<p>12 Short Piano Pieces, Op. 83, #8 ("Glass Fingers") by Krenek, Ernst</p>	<p>Pointillism</p>
<p>12 Short Piano Pieces, Op. 83, #5 ("Little Chessmen") #11 ("Bells in the Fog") #12 ("Indian-Summer Day") by Krenek, Ernst</p>	<p>Fragmentation: Pointillism</p>
<p>32 Piano Games, I ("Middle, Bottom and Top") XXII ("Black Notes and White Notes") XXIX ("Windows") by Finney, Ross Lee</p>	<p>New Notation.</p>
<p>32 Piano Games, XXXVIII ("Mountains") XXX ("Mobile") by Finney, Ross Lee</p>	<p>Aleatoric Music; Chance Music</p>
<p>Four Piano Blues by Copland, Aaron</p>	<p>Jazz</p>

<p>The Snows of Fuji-Yama by Copland, Aaron</p>	<p>Pentatonic</p>
<p>The Banshee by Copland, Aaron</p>	<p>Sweep or pluck the open strings Innovative Piano Effects</p>
<p>Improvisation by Piston, Walter</p>	
<p>Five Two-Part Inventions by Thomson, Virginal</p>	

《ADVANCED LEVEL》

<p>Preludes for Piano, III by Gershwin, George</p>	<p>Dorian mode Jazz</p>
<p>Seven Piano Pieces, ("Homage a Frederic Chopin") by Stevens, Halsey</p>	<p>Extended range</p>
<p>Seventeen Piano Pieces, "Another Waltz" "Inventions" "Prelude" by Stevens, Halsey</p>	<p>Angular and wide leaps Dissonant Counterpoint</p>
<p>Three-Tone-Pictures, "The Lake at Evening" by Griffes, Charles</p>	<p>Pedal Point Impressionistic manner</p>
<p>Passacaglia by Piston, Walter</p>	<p>Dissonant Counterpoint Pedal Point Cluster Expanded Tonality</p>
<p>Prelude for Piano, I by Gershwin, George</p>	<p>Tertian: Parallel V 13's Major-Minor Chords</p>

<p>The Cat and the Mouse by Copland, Aaron</p>	<p>Tertian</p>
<p>Piano Music "Exultation" "The Tides of Manaunaun" by Cowell, Henry</p>	<p>Large clusters by hand & forearm New Notation Percussion Use of Harmony</p>
<p>Suite for Piano by Dello Joio, Norman</p>	<p>Clusters</p>
<p>Piano Suite "Contemplation" "Occupation" "Recreation" by Harris, Roy</p>	<p>Clusters</p>
<p>Toccata by Harris, Roy</p>	<p>Unison Writing Clusters Polychords</p>
<p>Toccato by Harris, Roy</p>	<p>Shifted Accents</p>
<p>Excursion Op. 20, No. 1 by Barber, Samuel</p>	<p>Changing Meters Polychords Jazz</p>

<p>Prelude: to Young Musicians Suite for Piano, by Dello Joio, Norman</p>	<p>Changing Meters</p>
<p>Piano Suite, "Occupation" by Harris, Roy</p>	<p>No Meter</p>
<p>Seventeen Piano Pieces, "Erratic Rhythm" "Finale" by Stevens, Halsey</p>	<p>No Meter</p>
<p>Seventeen Piano Pieces, "Study in Hemiola" by Stevens, Halsey</p>	<p>Alternating Meter: 6/8 & 3/4</p>
<p>Excursion Op. 20, No. 4 by Barber, Samuel</p>	<p>Polymeter</p>
<p>Excursion Op. 20, No. 1 & 3 by Barber, Samuel</p>	<p>Ostinato</p>
<p>Piano Music, "Tiger" by Cowell, Henry</p>	<p>Polychords Percussion Use of Harmony Innovative Piano Effect</p>

<p>New Music for the Piano, "Allegro on a Pakistan Lute Tune" by Hovhanness, Alan</p>	<p>Unison Writing</p>
<p>Piano Music, "Aeolian Harp" by Cowell, Henry</p>	<p>Innovative Piano Effects</p>
<p>Fantasy Op. 16 by Hovhanness, Alan</p>	<p>Innovative Piano Effects</p>
<p>Three Fantasies by Bergsma, William</p>	<p>Pedal Point</p>
<p>Sonata (1945–1946) by Carter, Elliott</p>	
<p>Sonata (1939–1941) by Copland, Aaron</p>	<p>Changing Meter Jazz Pedal Point Folk tune</p>
<p>Dynamic Motions Exultation The Harp of Life by Cowell, Henry</p>	<p>Cluster by forearm Jazz</p>

<p>Sonata No. 3 in E Major by Finney, Ross Lee</p>	<p>7/8</p>
<p>Sonata No. 4 in E Major by Finney, Ross Lee</p>	
<p>Fantasy by Finney, Ross Lee</p>	
<p>Fantasy Pieces, Op. 6 by Griffes, Charles</p>	
<p>American Ballades by Griffes, Charles</p>	<p>Folk tune</p>
<p>Sonata No. 2 "Concord, Mass" by Ives, Charles</p>	<p>Impressionistic</p>
<p>Three-Page Sonata by Ives, Charles</p>	<p>Polyrhythm</p>
<p>The Anti-Abolitionist Riots in Boston in the 1850's by Ives, Charles</p>	<p>No bar lines</p>

<p>Sonata for Piano by Dello Joio, Norman</p>	<p>Jazz</p>
<p>Sonata No. 1 No. 2 by Dello Joio, Norman</p>	
<p>Nocturne in E Major in F-sharp Minor by Dello Joio, Norman</p>	
<p>Sonata by Kirchner, Leon</p>	
<p>Little Suite by Kirchner, Leon</p>	
<p>Sonata No. 2 No. 3 No. 4 by Krenek, Ernst</p>	<p>12-tone</p>
<p>Five Piano Pieces, Op. 39 by Krenek, Ernst</p>	<p>Free tonal</p>

<p>Sonata No. 1 No. 2 No. 3 No. 4 No. 5 No. 6 No. 7 No. 8 No. 9 by Persichetti, Vincent</p>	
<p>Five Sonatinas by Persichetti, Vincent</p>	
<p>Sonata No. 1 by Sessions, Roger</p>	<p>Great variety of textures</p>
<p>From my Diary by Sessions, Roger</p>	<p>contrasting moods</p>
<p>Three Sonata by Shapero, Harold</p>	
<p>Sonata No. 3 by Stenvens, Halsey</p>	

Toccata by Stenvens, Halsey	
Sonata. by Talma, Louise	
Ten Etudes for Piano by Thomson, Virginal	
Portraits by Thomson, Virginal	
Sonatas and Interludes Bacchanale Meditation Music for Marcel Duchamp by Cage, John	Prepared Piano

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AMERICAN PIANO LITERATURE IN TWENTIETH CENTURY: REFERENCES AND GRADING LIST

20世紀のアメリカ人によるピアノ曲： その作曲技法と難易度

この小論はヨーロッパの音楽伝統から脱皮し独自の音楽を目指したアメリカ人作曲家24名のピアノ曲特有の作曲技法の分析と、それらの曲を難易度別に整理し小学校及び中学校教員養成課程音楽専攻生の資料としてまとめたものである。